

**Macomb ISD: Literacy Block Units Correlated to the Common Core**

**4.1 Sadako and the Thousand Paper Cranes Lesson Plans**

**Introduction**

The lesson plans that follow have been written to fit into a rich Literacy Block with reading, writing, speaking, listening, and language instruction. It is understood that this unit will comprise only a part of the Literacy Block outlined below:

**Literacy Block Essential Components, Grades 3—5, TIME: 90-120 minutes**

<b>SPEAKING and LISTENING: Whole-Group/Small-Group Instruction</b>	
Think-Pair-Share, Read Alouds, Shared Reading, Retelling/Summarizing, Oral Presentations, Collaborative Discussion	
<b>READING</b>	<b>WRITING</b>
<p><b>Whole-Group Instruction</b></p> <ul style="list-style-type: none"> <li>• Teacher-Guided Literature Circles</li> <li>• Read Alouds</li> <li>• Shared Reading</li> <li>• Modified Guided Reading</li> <li>• Modeled Lessons</li> <li>• Focused Skill and Strategy Lessons (decoding, fluency, comprehension)</li> <li>• Genre Study (Across curricular areas--purpose, structure, characteristics.)</li> </ul> <p><b>Small-Group Instruction</b></p> <ul style="list-style-type: none"> <li>• Guided Reading: Meet daily for at-risk readers and 3-5 times weekly for average and above readers.</li> <li>• Engaged Independent Student Practice at Student's Level (Literacy Stations)</li> <li>• Genre Study (Across all curricular areas.)</li> <li>• Focused Strategy and Skill Instruction</li> </ul> <p><b>Daily Independent Reading</b></p> <ul style="list-style-type: none"> <li>• Leveled Text (With some teacher guidance.)</li> <li>• Response Journals</li> <li>• Mini-Lessons and Conferences</li> <li>• Book Talks</li> </ul>	<p><b>Whole-Group Instruction</b></p> <ul style="list-style-type: none"> <li>• Modeled Lessons</li> <li>• Shared Writing/Interactive Writing</li> <li>• Focused Strategy and Skill Instruction</li> <li>• Author Sharing</li> </ul> <p><b>Small-Group Instruction</b> (Flexible based on needs.)</p> <ul style="list-style-type: none"> <li>• Modeled Lessons (CC genres and writing process, text structure, author's craft)</li> <li>• Shared Writing and Guided Highlighted Writing</li> <li>• Focused Strategy and Skill Instruction</li> <li>• Conferencing</li> </ul> <p><b>Daily Independent Writing</b></p> <ul style="list-style-type: none"> <li>• Writer's Notebook/Journaling</li> <li>• Writing (Across all curricular areas.)</li> </ul>
<b>LANGUAGE: Whole-Group/Small-Group Instruction</b>	
Standard English Grammar, Usage, Capitalization, Punctuation, and Spelling; Vocabulary Acquisition; Word Walls; Word Sorts	

These lesson plans are designed to be a framework for discussing the fiction, informational, and media selections and will help teachers model for students how to read, think critically, discuss, and write effectively and successfully. Students will learn strategies that will improve their word study abilities, fluency, listening, reading comprehension, critical reading, and writing. By using these comprehension strategies, models, and discussion questions, teachers will be teaching to the Common Core (June 2010), the Michigan English Language Arts Standards, and the Grade Level Expectations (June 2004) and helping students prepare for success on state/national testing. The coding in the left-hand column on each page makes reference to the

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Common Core State Standards (June 2010). The best reason to use these methods, models, and materials is that students will understand text more deeply and critically, and they will relate the ideas and concepts in texts to their own lives. This will make text more interesting and challenging to students, as well as improve their thinking skills and strategies.

This revision of MISD elementary units continues to encourage the use of Margaret Mooney's *To, With, and By* philosophy with emphasis on Read Alouds, Shared Reading, Guided Reading, and Independent Reading. In Read Alouds the teacher reads text aloud to students to model fluent reading and to model specific strategies that will be taught later in shared and guided reading. In Shared Reading, the teacher reads aloud text that students have access to and invites students to join in as they can, enabling students to participate in reading and learn from text with guaranteed success. In Guided Reading, the teacher provides students (in smaller groups) with texts as close as possible to their instructional level, providing comprehension prompting and guided practice of strategies that make text understandable. Guided reading is a teaching approach designed to help individual students in smaller groups learn how to process a variety of increasingly challenging texts with understanding and fluency. In Independent Reading, students are challenged to process independently both expository and narrative texts: story grammar, text structures and features, central idea, thesis, theme, point of view, style, mood, tone, imagery, figures of speech, quality of information, author's perspective, etc.

Students also need to be explicitly taught comprehension strategies. Therefore, the plans for the selections in this unit also make use of Strategies That Work from the book of the same name by Stephanie Harvey and Anne Goudvis (2000). These strategies were compiled in a ground-breaking article in 1992 by David Pearson, Laura Roehler, Jan Dole, and Gerry Duffy—"Developing Expertise in Reading Comprehension: What Should Be Taught and How It Should Be Taught." This article points out that teachers should show and model what proficient readers do and teach students how to use these strategies explicitly in literature-rich learning communities where peers and teachers discuss and collaborate. The list of strategies includes:

- making connections (activating prior knowledge)
- asking questions
- determining importance
- inferring
- synthesizing
- visualizing
- repairing comprehension

The questions, modeled answers, and formats (Focus Questions, Close and Critical Reading, Guided Highlighted Reading, and Writing) can be used to set up discussion about and learning from the selections toward a deeper understanding of the issues and content of the selections and of text and author's craft. If students are guided through these selections, they will be more ready to think about, have discussions, and write answers to similar questions on other books, articles, and media. This revision includes an important feature called **Close and Critical Reading**, which will enhance students' critical thinking and comprehension. As Dr. Elaine Weber points out, "Close and critical reading is the ability to comprehend information, analyze how it is presented, determine the purpose and perspective of the author, establish what it means, and apply it to your life. The essence of **Close and Critical Reading** is captured in the following four questions:

1. What does the text say?
2. How does the author say it?
3. What does the text mean?
4. What does the text mean to the world and to me?"

All the **Close and Critical Reading** and **Guided Highlighted Reading** in these units are adapted from *Guided Highlighted Reading: A Close-reading Strategy for Navigating Complex Text* by Elaine Weber, Cynthia Schofield, and Barbara Nelson to be published by Maupin House in 2012.

**Clarification:** The end goal of Close and Critical Reading is that students read text, especially complex text, closely and critically guided by the four questions. There are a number of strategies that can be used to scaffold students in answering close and critical reading questions. These strategies include guided highlighted reading, profundity, text rendering, tear and share, text complexity mapping, levels of meaning charting, etc. Close and

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critical reading is the **goal**, and guided highlighted reading is one of many **strategies** to scaffold students toward the goal.

Selections in this unit include:

- *Sadako and the Thousand Paper Cranes*, Eleanor Coerr, 1977, Puffin (Biography) (Provide a copy for each student.)
- The remainder of the selections are found in the Appendix. URL's will be noted in the lessons. A Weebly has been set up to ensure the availability of sources: <http://literacyunits.weebly.com/>

Fluent oral reading is a critical literacy skill developed through the lessons in each unit. Many activities are included to help teachers and students become increasingly more proficient in oral reading for an audience. The inclusion of the paired reading, choral reading, and Readers Theater are intentional; it is expected that time will be spent practicing and perfecting oral reading skills. Students need opportunities to read text as the author intended it to be read. When they are taught to pay close attention to punctuation, dialogue, sentence rhythm, etc., they can read with proper intonation, pace, and emphasis. Teachers and students should practice reading any text before reading to an audience. Cold reads for either students or teachers are not appropriate.

These plans were originally written by a group of grade-level educators who all know that as teachers, we take lesson plans like these and adapt them to the abilities and interests of our students. The reading selections and writing assignments were chosen by grade-level educators for their appeal to students' interests, and they have been correlated with the Common Core State Standards and Michigan cross-curricular standards. Some lessons will require more than one class session. Each teacher will have to choose what will become homework and what will remain class work.

The Common Core includes standards for three genres of writing: Opinion/Argument, Informative/Explanatory, and Narrative. As a result of Common Core and MEAP emphasis, each grade level will feature all writing genres. Each grade level will also include reading of one to four thematically connected selections and writing about these selections in relation to a theme. This is in response to SMARTER Balanced Assessment Consortium (SBAC) released samples. Students will also be answering Focus Questions, responding to Quick Write prompts, doing writing to accompany Close and Critical Reading and Guided Highlighted Reading, and keeping a journal to record story elements, new vocabulary, etc.

Both pre-assessments and post-assessments correlated to Data Director will be provided separately for use by educators teaching this unit. Pre-assessments in the units are short assessments intended to be given before students begin the units to determine if students can read and understand the text and have prior knowledge and text knowledge needed to be successful in completing the unit. Teachers will be able to use the results to pre-teach concepts and skills that students need. Post Assessments consist of the following:

- 20 multiple-choice questions (8 on anchor, 8 on linking, and 4 cross-text) plus a 6-point short answer (26 points)
- Close and Critical Reading on an excerpt from the text (24 points)
- Grammar—excerpt from unit text with questions from grade-level Common Core Language Standards #1, #2, and #3 (10 points on grammar and 10 on vocabulary—vocabulary in M-C questions also)
- Writing based on the genre chart for each grade level (20 points)
- Listening, viewing, or research (rotating) (10 points)

**(Total: 100 points)** *This will be adjusted as we learn more specifics on what is coming up with MEAP and information provided by SMARTER Balanced.*

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**Lesson 1**

<p><b>Pre-Assessment</b>  <b>RL.4.1-4,</b>  <b>RL.4.10, L.4.4a,</b>  <b>L.4.5c. L.4.6</b></p>	<p>You may choose to use the following short pre-reading test to assess whether students will be able to read and comprehend <i>Sadako and the Thousand Paper Cranes</i>, so that scaffolding can be planned if necessary for some or all students. <b>See Appendix A1-3.</b></p> <p>Students should be instructed to read the passage and answer the questions by writing the letter of the BEST choice in the blank before each number. Assure students that they may not know all of the answers. All of this content will be taught in the unit.</p> <p><b>Answers:</b></p> <ol style="list-style-type: none"> <li>1.     b inferential, main idea</li> <li>2.     b inferential, setting</li> <li>3.     a literal, setting</li> <li>4.     a literal, detail</li> <li>5.     d inferential, vocabulary meaning</li> <li>6.     c inferential, characterization</li> <li>7.     d literal, plot</li> <li>8.     d literal, setting</li> <li>9.     c inferential, craft</li> <li>10.    a literal, plot</li> </ol>
<p><b>Reading/  Speaking/  Listening</b>  <b>RL.4.3, RL.4.4,</b>  <b>RL.4.7</b></p>	<p><b>Walk Through</b> the book using cover, back and front, and illustrations, etc. (See <b>Appendix 1a1.</b>) Teachers and students do a walk through of the book, <i>Sadako and the Thousand Paper Cranes</i> by Eleanor Coerr. The goal is for students to discover, point out, and define each of the book’s features briefly as they come to them. If necessary, the teacher could guide students with prompts such as “Tell me the information readers get from the cover.” “Tell me the information readers get from the back cover.” Have them briefly share what they notice.</p> <p><b>Book Features:</b> Do a “walk through” of the book. As teachers do the walk through, they point out and define each of the book features as they come to them: (See <b>Appendix 1a2.</b>)</p> <ul style="list-style-type: none"> <li>• <b>Cover:</b> The cover identifies the title and author and gives readers an idea of what the book will be about. Have students make predictions from the title and illustration. Record their predictions on chart paper.</li> <li>• <b>Back Cover:</b> Question: Why did the publisher include this “blurb” on the back? (The “blurb” is put there to encourage a reader to want to read and purchase the book.) If the students need more scaffolding use such questions as: <ul style="list-style-type: none"> <li>○ What do you predict will be the race of Sadako’s life?</li> <li>○ What does it mean when the blurb says, “Based on a true story...”?</li> </ul> The questions engage people so they will want to read the book. Record predictions and comments on chart paper.</li> <li>• <b>Title Page:</b> The title page contains the title, author(s), and publisher.</li> <li>• <b>Copyright Page:</b> Copyright is the exclusive legal right, given to an author/originator, to print, publish, perform, film, or record literary, artistic, or</li> </ul>

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	<p>musical material, and to allow others to do the same. The copyright page on the back of the title page gives the date of copyright and publication; this tells readers how new or old the information is. This page also gives the publishing information and the ISBN number; The International Standard Book Number (ISBN) is a 10-digit system or 13-digit coding system allowing publishers, libraries, and book dealers to identify books. Each book has its own ISBN.</p> <ul style="list-style-type: none"> <li>• <b>Prologue:</b> A prologue is an introduction to a book often giving information that will be useful in understanding the book. Ask students, “What information in the Prologue do you think will be important to know?”</li> <li>• <b>Illustrations</b> (throughout the book) Illustrations (all drawings in this book) are included to interest and inform readers. Have students predict on the basis of the pictures. For example, ask students to try to identify where Sadako is during most of the book (in a hospital room). Ask students to think about the title, <i>Sadako and the Thousand Paper Cranes</i>, and how that relates to the pictures.</li> <li>• <b>Epilogue:</b> The epilogue explains what happens after the end of the book.</li> <li>• <b>Appendix:</b> (How to Fold a Paper Crane) An appendix gives additional information at the end of a book. Ask students to predict what they will learn to do from this part of the book.</li> <li>• <b>Author Note:</b> The author note gives information about the author that is related to the book. Ask students to skim page 65 for information about the author’s interests and her writing experience. Have students share what they have discovered. Record information on chart paper.</li> </ul> <p><b>Use the Scavenger Hunt in Appendix 1a3-4.</b></p>
<p><b>Reading/ Speaking/ Listening</b> <b>RL.4.1-4, RL.4.10, SL.4.1.a-d, SL.4.2</b></p>	<p><b>Read Aloud</b> (See <b>Appendix 1b.</b>) (pp. 9-14, Chapter 1)</p> <p><b>Focus for Listening:</b> Who are the characters? (Sadako, Mother, Father, Masahiro, Mitsue, and Eiji) What is the setting? (Japan, a number of years after the atom bomb was dropped on Hiroshima during World War II.) Is there a problem? (Sadako can’t wait to go to the memorial.)</p> <p><b>NOTE:</b> Before any discussion, presentation, or teamwork activity, establish classroom norms. (See <b>Appendix 1c.</b>)</p>

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**Lesson 2**

<p><b>Reading/ Speaking/ Listening</b>  <b>RL.4.1-4, RL.4.10, SL.4.1.a-d, SL.4.2</b></p>	<p><b>Think Aloud</b> (See <b>Appendix 2a.</b>)          Introduce or reintroduce students to <i>Strategies That Work</i> by telling them that they are going to be learning strategies that will help them understand and remember what they read longer. Tell them that you will keep reviewing <i>Strategies That Work</i> throughout the unit and that they should be trying out these strategies on their own. Model <i>Strategies That Work</i> by doing a Think Aloud using <b>Appendix 2b1-2</b> to help students understand the use of <i>Strategies That Work</i> in the chapter they have just listened to. Use definitions from <b>Appendix 2c</b> to help students understand the use of the strategies.</p> <p><b>Elements of Biography:</b> Explain or review elements of biography using <b>Appendix 2d</b>. Have students copy the elements of biography into their journal leaving room to record elements as they find them in <i>Sadako and the Thousand Paper Cranes</i>; have them leave the most room for events, as there will be a number of them. Have students skim through Chapter 1 to locate characters, setting, problem, and events. (They might predict a problem.) (They could put something such as “Sadako and her family are getting ready for the memorial.” See <b>Focus for Listening</b> in Lesson 1.</p>
<p><b>Writing/ Listening/ Speaking</b>  <b>W.4.2a-e, W.4.4, W.4.5, SL.4.1.a-d, L.4.1a-g, L.4.2a-d, L.4.3a, L4.4a-c, L.4.6</b></p>	<p><b>Explain Informative/Explanatory Writing:</b>          Tell students that they are going to do a kind of writing called Informative/Explanatory writing. In this kind of writing, they will <b>not</b> be telling a story; they will be explaining something to the reader or giving the reader information. Explanatory writing answers questions about why or how. The goal is to make the reader understand, <b>not</b> to tell a story or persuade. In this case, the goal is to provide readers with a better understanding of courage. Share the prompt, the suggested questions, the checklist, and the Writing Plan in detail with students. (See <b>Appendix 2e1-2.</b>)</p> <p><b>DIRECTIONS</b></p> <p align="center"><b>Explanatory Prompt</b></p> <p>Explanatory writing helps readers understand an idea such as courage. The aim is to make the reader understand, <b>not</b> to tell a story or persuade.</p> <p><i>When people face a dangerous or difficult situation, they need courage or bravery. For example, one would have to have courage to dive from a high diving board for the first time, to perform for an audience, to make a speech, to stick up for a friend, or to stand up to a bully.</i></p> <p align="center"><b>Writing Prompt</b></p> <p>Explain how a person you admire has shown courage in a difficult or dangerous situation.</p>

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	<p><b>Think about the following as you plan, write, and revise:</b></p> <ul style="list-style-type: none"><li>• How can I explain what I have learned about courage from a brave person?</li><li>• What details will I give to explain the difficult or dangerous situation the person faced?</li><li>• What details will I give to explain how that person showed courage in dealing with the situation?</li></ul> <p><b>Use the checklist that follows to help you plan, write, and revise your response.</b></p> <ol style="list-style-type: none"><li>1. <b>Have I clearly introduced my topic?</b></li><li>2. <b>Have I organized my information logically?</b></li><li>3. <b>Have I used facts, details, examples, and experiences to develop my topic?</b></li><li>4. <b>Have I used words specific to my topic to help my reader understand courage?</b></li><li>5. <b>Have I written a clear and interesting conclusion?</b></li><li>6. <b>Have I checked my spelling, grammar, and handwriting to make sure my readers will be able to understand my writing?</b></li></ol> <p><i>Use the back of this page for writing down and organizing your ideas.</i></p> <p><b>Remember the steps in the writing process: (See Appendix 2f.)</b></p>
<p><b>W.4.2a-b, W.4.4</b></p>	<p><b>Brainstorming:</b> Brainstorming is thinking about the topic or theme of the writing. Brainstorming is asking questions such as:</p> <ul style="list-style-type: none"><li>• How can I explain what I have learned from a courageous person?</li><li>• What details will I give to explain the difficult or dangerous situation the person faced?</li><li>• What details will I give to explain or show how that person showed courage in dealing with the situation?</li><li>• What details or evidence can I use to explain what courage means?</li><li>• How should I organize my writing?</li></ul>
<p><b>W.4.2a, b, e, W.4.4</b></p>	<p><b>Drafting:</b> Drafting is getting ideas down on paper, trying to organize as the writer is drafting. Drafting is asking questions such as:</p> <ul style="list-style-type: none"><li>• How will I start my writing to get my reader to want to read it?</li><li>• What details, examples, and/or explanations should I write to help my reader understand what courage is?</li><li>• How shall I end my writing?</li></ul>
<p><b>W.4.2a-e, W.4.4</b></p>	<p><b>Revising:</b> Revising, the real work of writing, begins when the writer makes sure that the writing has everything it should have, that it will appeal to the reader (audience) and tell or prove what it is supposed to (accomplish the purpose). Revising is asking questions such as:</p> <ul style="list-style-type: none"><li>• Will my reader (audience) know what my point (purpose) is?</li><li>• Is my point or central idea clear and connected to the theme or topic?</li></ul>

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W.4.1a-e, W.4.4,  
L.4.1a-g, L.4.2a-  
d, L.4.3a

- Have I given important and relevant details or examples to support my explanation?
- Is my writing well-organized with a beginning that makes my audience want to read on, a middle that makes and explains my point, and an end that satisfies my audience?
- Have I used interesting words and a variety of sentence lengths and types to engage my reader?

**Proofreading and Editing:** Proofreading and editing mean making sure that the audience can read and understand the words and the point. Proofreading and editing involve asking questions such as:

- Have I checked and corrected my spelling, punctuation, and capitalization to help my audience understand what I have written?
- Have I read my work to a friend or myself to make sure it sounds good?
- Have I looked my writing over to make sure that it's neat and it invites my audience to read it?

**NOTE: You might decide that it would be more appropriate to go over the rubric after writing to show them what you will be looking for in their writing this year.**

**Or you might decide to do the following:** Before students begin planning, go over the 4-point column of the 4<sup>th</sup> Grade 5-point Informative/Explanatory Rubric. (See **Appendix 2g1-3.**) Explain to students that the 4-point describes writing that meets the standard—that is **good** writing. Point out and explain to students that the rubric shows them the parts of writing they should concentrate on: **introduction, organization, development, linking ideas with words** (transitions), **word choice** (precise language and domain-specific vocabulary), and **conclusion**. Assure students that you will be talking more about this in class throughout the year—this writing assignment is just to find out how the class is writing now.

Give students the opportunity to brainstorm and jot down ideas for writing. They will be writing during Lesson 3.



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**Lesson 3**

<p><b>Writing</b>  <b>W.4.2a-e, W.4.4, W.4.5, L.4.1a-e, L.4.2a-e, L.4.3a, L.4.6, L4.4a-c</b></p>	<p>Students will have the opportunity to write to the Informative/Explanatory prompt introduced in Lesson 2 using the prompt with ideas and checklist (See <b>Appendix 2e1-2.</b>), their own brainstorming notes, the Writing Plan, and the rubric (See <b>Appendix 2g1-3.</b>). Review this information with them and remind them that in this kind of writing they are to give information and explain, <b>not</b> tell a story.</p>
<p><b>Writing</b>  <b>W.4.2a-e, W.4.4, W.4.5, SL.4.1.a-d, L.4.1a-e, L.4.2a-e, L.4.3a, L4.4a-c, L.4.6</b></p>	<p>Give students the opportunity to peer-edit their papers with a partner. Set this activity up by briefly modeling a procedure for peer-editing with a student: (See <b>Appendix 3a.</b>)  Remind students of classroom norms. (See <b>Appendix 1c.</b>)</p> <p><b>Modeling:</b> Have a student read aloud his/her draft, and then model posing the questions below and answering them with the student. Then tell students that the other student would read his/her writing aloud and the process would repeat. Give students the opportunity to peer edit in partners for the remainder of the time. Tell them they may have more time in the next session.</p> <p>Each partner will read aloud his/her draft to the other, who will listen, carefully thinking of the following questions:</p> <p><b>Peer Editing Questions</b></p> <ul style="list-style-type: none"> <li>• Is the central idea or point of the writing clear?</li> <li>• Is the central idea or point supported by important and relevant evidence, details, and examples?</li> <li>• Does the writing begin with an engaging lead, continue with a middle that supports and develops the point, and an end that summarizes this point?</li> <li>• Does the writer use linking words, precise words, domain specific vocabulary, and different sentence lengths and types?</li> <li>• Has the writer checked his/her spelling, grammar, and handwriting to make sure readers will be able to understand the writing?</li> <li>• What do I, as the listener, think is good about the writing?</li> <li>• Do I have any questions and/or suggestions for the writer?</li> </ul> <p>Students who have successfully finished peer-editing, should make revision changes to drafts and edit and proofread. Have students use the rubric (See <b>Appendix 2g1-3.</b>) and the checklist (See <b>Appendix 2e1-2.</b>)</p>

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**Lesson 4**

<p><b>Writing</b>  <b>W.4.2a-e, W.4.4,</b>  <b>W.4.5, L.4.1a-e,</b>  <b>L.4.2a-e, L.4.3a,</b>  <b>L.4.6, L4.4a-c</b></p>	<p>If necessary, give students time to complete their revision and editing.</p>
<p><b>Reading/  Speaking/  Listening</b>  <b>RL.4.1-3, RL.4.5,</b>  <b>RL.4.10,</b>  <b>SL.4.1a-d</b></p>	<p>Briefly introduce students to the genre, biography, by hitting some of the highpoints below. (See <b>Appendix 4a1.</b>) As you talk about key points of biography, cite examples from the first chapter of <i>Sadako</i>. For example, when you read the first definition (“A biography is an account of a person’s life written by someone else”), remind students of what you read together from the back cover of the book: “Based on a true story, <i>Sadako and the Thousand Paper Cranes</i> celebrates the courage that made one young woman a heroine in Japan.” Give students each a copy of the Biography Bookmark (See <b>Appendix 4a2.</b>) and go over the information, including the definition: “<i>An accurate account of a person’s life written by someone else.</i>” On the bookmark, point out: Remind students of classroom norms. (See <b>Appendix 1c.</b>)</p> <ul style="list-style-type: none"> <li>• The definition.</li> <li>• That biographies are written in third person. For example, the author uses <i>Sadako</i> or <i>she</i> (third person) instead of <i>I</i>, which would be first person (as it would be in an autobiography). Remind students to look for examples of this as they read and record them on the bookmark. Biographies are in paragraph form while drama is formatted in lines for each character and poetry is formatted in lines and stanzas often with rhythm and rhyme.</li> <li>• That writers of biography have to do research on the person they are writing about so they are accurate. Ask students to think about and note examples of things the author would have to have researched. They should note these examples on their bookmarks.</li> <li>• When you did the Walk Through, students noticed the paintings as illustrations, not photographs. Explain to students that some biographers choose to use drawings or paintings. Remind students to look at the paintings and ask the question “How does this illustration add to my understanding of what is going on in the book?”</li> </ul> <p align="center"><b>Genre: Biography</b></p> <p><u>Definitions:</u></p> <ul style="list-style-type: none"> <li>• “A biography is an account of a person’s life written by someone else.” (Kathleen Buss and Lee Karnowski. <i>Reading and Writing Literary Genres</i>, IRA, 2000)</li> <li>• A biography is “...a written account of a person’s life that focuses on character and career or achievements.” (Margaret E. Mooney. <i>Text Forms and Features</i>, Richard C. Owen, 2001)</li> </ul> <p><u>Purpose:</u></p> <ul style="list-style-type: none"> <li>• To tell about a person’s life, highlighting achievements</li> <li>• To make sure that people’s view of the person is accurate</li> <li>• To make the person well known</li> </ul>

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	<ul style="list-style-type: none"> <li>To show the person’s influence on people and events (in history)</li> </ul> <p><u>Form and Features:</u></p> <ul style="list-style-type: none"> <li>A biography gives an accurate history of a person’s life or part of his or her life and accurately shows the time and place in which he or she lived.</li> <li>Details may include family background, childhood experiences, education, personality, comments by others (favorable and not), and contributions or influences on people and events.</li> <li>Biographies are well-researched from sources such as diaries, newspapers, documents, letters, etc.</li> <li>Biographies often include quotes, anecdotes, and comments from other people.</li> <li>Biographies are usually organized sequentially and told in the third person.</li> <li>Illustrations are usually photographs.</li> <li>Chapters often have descriptive titles, not just numbers.</li> </ul> <p align="right">(Adapted from Mooney, <u>Text Forms and Features</u>, Owen, 2001.)</p>
<p><b>Reading/ Speaking/ Listening</b> <b>RL.4.1-3, RL.4.4, RL.4.10, SL.4.1.a-d, SL.4.2</b></p>	<p><b>Shared Reading</b> (See <b>Appendix 4b.</b>) <b>Think Aloud</b> (See <b>Appendix 2a.</b>) (pp. 15-20, Chapter 2)</p> <ul style="list-style-type: none"> <li>Read together through the fourth paragraph on page 16. Stop and ask students the following questions:             <ul style="list-style-type: none"> <li>Which new character do we meet? (Chizuko) Why is she special in the book? (She is Sadako’s best friend.) Remind students that they should be <i>asking questions</i> such as this when they read. (<i>Strategies That Work, Appendix 2c</i>)</li> <li>Why does Mrs. Sasaki warn Sadako to go slowly? (It is hot.)</li> <li>How does Mr. Sasaki feel about his daughter’s running? (He is proud.)</li> </ul> </li> <li>Continue reading together to the end of the chapter (p. 20) and discuss why Sadako is frightened by the pictures she sees. (She remembers the atom bomb—the Thunderbolt. You could mention to students that sometimes authors give hints about what might happen later in the book. This is called foreshadowing. The author, Eleanor Coerr, could be giving a hint here.)</li> <li>Discuss what happened in the rest of the chapter, especially:             <ul style="list-style-type: none"> <li>Go back to the fifth paragraph on page 16. Ask students to <i>visualize</i> what it would look like to have a big city suddenly turn into a desert. (<i>Strategies That Work, Appendix 2c</i>)</li> </ul> </li> </ul>
<p><b>Craft</b> <b>L.4.5a</b></p>	<p>Tell students that authors make their writing more interesting by using something we call writer’s craft. For example, writers use figures of speech called <b>similes</b>. Similes compare things that are unlike each other using the words <i>like</i> or <i>as</i>. Have students turn to page 16 and read the last few lines. The author uses a simile to describe the friendship of Sadako and Chizuko by comparing the friendship to “...two pine needles on the same twig.” She compares two unlike things, the girls’ friendship and pine needles, using the word <i>as</i>. Point out other examples in the chapter:</p> <ul style="list-style-type: none"> <li>P. 18: “Sadako thought the doves looked <i>like</i> spirits of the dead flying into the freedom of the sky.”</li> <li>P. 20: “They floated out to sea <i>like</i> a swarm of fireflies against the dark water”</li> </ul>

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**Lesson 5**

<p><b>Reading/ Speaking/ Listening</b>  <b>RL.4.1-4, RL.4.6, RL.4.10, SL.4.1.a-d, SL.4.2, L.4.4a, c, L.4.6</b></p>	<p>Many of the students should be able to read Chapters 3 and 4 independently. (See <b>Appendix 5a1.</b>) Some students may need to participate in guided reading (See <b>Appendix 5a2.</b>) Remind students of classroom norms. (See <b>Appendix 1c.</b>)</p> <p><b>Focus for Reading:</b> Why is Chapter 3 titled “Sadako’s Secret” and Chapter 4 titled “A Secret No Longer”? (At the bottom of page 24, the author tells us that Sadako is dizzy and that her heart was “...thumping painfully against her chest.” Then on page 26, the author tells the reader: “Sometimes after a long run the dizziness returned.” Finally, in Chapter 4, Sadako collapses after running to school, her father takes her to the hospital, and the doctors think that she might have leukemia, the atom bomb disease.)</p> <p><b>Guided Reading</b> (See <b>Appendix 5a2.</b>) Students read softly to themselves as the teacher listens to individual students and prompts for comprehension as necessary. The teacher may ask something such as “Tell me about what you have read so far. Is everything making sense? If not, what can you do to help yourself? (<i>Repairing comprehension: slow down, reread, stop and think</i> (<i>Strategies That Work</i>, <b>Appendix 2c</b>).</p> <p>Bring both groups together to discuss <b>Focus for Reading</b> questions. See above for discussion points.</p> <p><b>Word Study Suggestion</b></p> <p>Review vocabulary from this chapter by using the vocabulary strategy in <b>Appendix 5b</b> to develop the following vocabulary words: whirl, p. 29; wobbly, p. 29; pang, p. 29; murmur, p. 29. Have students record new words in the Vocabulary Notebooks you have helped them set up.</p>
<p><b>Craft</b>  <b>L.4.5a</b></p>	<p>Remind students that you spoke earlier of authors giving hints as to what might happen next. These hints are called foreshadowing. Ask students if they think there is foreshadowing in the second full paragraph on page 29. Sadako feels a pang of fear because part of this hospital is for people with the atom bomb sickness, leukemia.)</p>
<p><b>Writing/ Listening/ Speaking</b>  <b>RL.4.2, W.4.2a-e, W.4.4, W.4.10, SL.4.1.a-d, L.4.6</b></p>	<p><b>Reflection/Quick Write:</b> Have students respond to the prompt(s) and/or question(s) below by writing in their notebooks. (See <b>Appendix 5c.</b>)</p> <ul style="list-style-type: none"> <li>• <b>What is Sadako’s secret? How is her secret discovered?</b></li> </ul> <p>Have students share their responses.</p>

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**Lesson 6**

<p><b>Reading/ Speaking/ Listening</b>  <b>RL.4.1-4, RL.4.6, RL.4.10, SL.4.1.a-d, SL.4.2, L.4.4a, L.4.6</b></p>	<p>Have students reread Chapters 1-3. (pp. 9-27) Remind students of classroom norms. (See <b>Appendix 1c.</b>)</p> <p><b>Focus for Rereading:</b> Focusing on Sadako’s character, you might say something such as “As you are rereading, always be thinking about how Sadako shows courage.”</p> <p>Create a character map (See <b>Appendix 6a</b> for a class-generated example.) In the first three chapters the author describes Sadako’s personality through her actions. What are some traits or descriptions of Sadako as a character? Help the students to explain Sadako’s actions that demonstrate the attributes.</p> <p>Possible traits—athletic (always racing, on a team), superstitious (looks for good luck signs), respectful (prayer, picture, quiet), helpful (helps out with siblings), always seems happy (excited about Peace Day), proud (is on the race team), fearful (chooses not to tell anyone about the dizziness).</p> <p>Refer back to the theme – What about Sadako was courageous in the first three chapters?</p> <p>Possible responses—Even though she is nervous, she runs the relay race. It takes courage to run and be on a team. Sadako keeps running and practicing even though she sometimes feels dizzy.</p> <p>Bring students back to the character map by asking "What attribute about Sadako do you think explains why she keeps running even though she feels dizzy? Is this courage?"</p> <p>Possible response—She feels proud to be on the team, and she doesn’t want to take away from the family honor and pride. This shows courage.</p>
<p><b>Reading/ Speaking/ Listening</b>  <b>RI.4.1-4, RI.4.8, RI.4.10, SL.4.1.a- d, SL.4.2, L.4.4a-c</b></p>	<p><b>Introduce Guided Highlighted Reading for Vocabulary and Summary:</b> Guided Highlighted Reading is a text-based strategy that provides students with explicit support for close and analytical reading of a text. The focus is on understanding information that may be beyond the independent reading level of a student. Guided Highlighted Reading is a strategy that directly responds to the instructional challenges posed by the Common Core Reading Standards. For future reference see <b>Appendix 6b1-2</b> for a procedure for preparing for Guided Highlighted Reading.</p> <p>To give students background on leukemia, do Guided Highlighted Reading for Vocabulary and Summary. (A cloze passage is included for assessment or instruction.)  <b>(See Appendix 6c1-4.)</b></p> <p>Leukemia is a cancer of the tissues in the body that make blood cells. Blood is made in the bone marrow of the flat bones of the body, including hip, head and sternum. People with leukemia have bodies that cannot make normal blood</p>

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cells. Scientists are not sure what causes leukemia. One possible cause of leukemia is exposure to radiation. When the atom bomb was dropped it released radiation on Hiroshima. Today doctors know there are many kinds of leukemia. Today, some forms of leukemia can be cured.

Model how to do a summary using the whole group summary procedure (See **Appendix 6d.**) and the suggested summary that follows:

**Possible Summary:**

*Leukemia is a disease that prevents the tissues in the bone marrow of the body from making normal blood cells. It could be caused by exposure to radiation. The good news is that now some kinds of leukemia can be cured.*

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**Lesson 7**

<p><b>Reading/ Speaking/ Listening</b> RL.4.1-4, RL.4.10, SL.4.1.a-d, SL.4.2, L.4.4a, c, L.4.5a-c, L.4.6</p>	<p>Many of the students should be able to read Chapters 4 and 5 (pp.28-39) independently. (See <b>Appendix 5a1.</b>) Some students may need to participate in guided reading (See <b>Appendix 5a2.</b>) Remind students of classroom norms. (See <b>Appendix 1c.</b>)</p> <p><b>Focus for Reading:</b>  <b>Chapter 4, pp. 28-32</b>—What happened as a result of Sadako’s fall in the school yard? (She was taken to the hospital where she was diagnosed with leukemia.)  <b>Chapter 5, pp. 33-39</b>—How is Chizuko planning to help Sadako get better? (She is showing Sadako how to make paper cranes. After students have had time to read, see below for background on paper cranes.)</p> <p><b>Guided Reading</b> (See <b>Appendix 5a2.</b>) Students read softly to themselves as the teacher listens to individual students and prompts for comprehension as necessary. The teacher may ask something such as “Tell me about what you have read so far. Is everything making sense? If not, what can you do to help yourself? (<i>Repairing comprehension</i>: slow down, reread, stop and think (<i>Strategies That Work</i>, <b>Appendix 2c</b>).</p> <p>Bring both groups together to discuss <b>Focus for Reading</b> questions.</p> <p><b>Craft:</b> Call students’ attention to the second full paragraph on page 29, to the words “As they entered the building Sadako felt a pang of fear. Part of this hospital was especially for those with the atom bomb sickness.” Tell them that the author is doing something called foreshadowing or giving hints as to what might happen later in the chapter of book. Tell them to be on the lookout for more examples of foreshadowing in the book and in adventure drama shows on TV where the writers often hint as to what will happen later.</p> <p><b>Word Study Suggestion</b>          Use the vocabulary strategy in <b>Appendix 5b</b> to develop the following vocabulary words: good luck charm, p. 36; lopsided, p. 36; groaned, p. 37; courage, p. 39.</p>
<p><b>Reading/ Speaking/ Listening</b> RI.4.1-4, RI.4.8, RI.4.10, RL.4.9, SL.4.1.a-d, SL.4.2, L.4.4a-c</p>	<p>To give students background on the Japanese red-crowned crane after which the book was named, do guided highlighted reading for vocabulary (A cloze passage is included for assessment or instruction.) Also do summary using the following passage:</p> <p align="center"><b>The Japanese Red-Crowned Crane</b></p> <p>Adult Red-crowned Cranes (<i>Grus japonensis</i>) are snow white with black necks and tails and a patch of red skin on the crown. This patch of skin becomes brighter red when the crane becomes angry or excited. The Japanese crane is among the most majestic of all cranes, standing nearly 5 feet tall with a 5-foot wing span. Their habitats are marshes, riverbanks, rice fields, and other wet areas. The cranes eat small amphibians, insects, and plants that grow in marshes and swamps.</p> <p>In Japan, this crane is known as the <i>tancho</i> and is said to live for 1,000 years. It is also known as a symbol of luck and longevity. An old Japanese legend said</p>

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	<p>that anyone who folds a thousand paper cranes is granted a wish. Folded paper cranes are also given to ill people to wish them a quick recovery. Adapted from <a href="http://en.wikipedia.org/wiki/Red-crowned_Crane">http://en.wikipedia.org/wiki/Red-crowned_Crane</a>. (See <b>Appendix 7a1-6</b>.)</p> <p>Do a whole-group summary procedure with students. (See <b>Appendix 6d</b>.)</p> <p><b>Possible Summary:</b> <i>Japanese red-crowned cranes are white with black, red, and white heads. They grow to be five feet tall with a wing span of five feet. These cranes live in wet areas and eat plants, insects, and small animals that live there. Japanese legends say that these cranes live to be 1,000 years old and are symbols of luck and long life. Legends also say that anyone who folds 1,000 paper cranes will be granted a wish.</i></p> <p><b>Guided Highlighted for Author’s Craft:</b> Remind students that in a previous lesson they did highlighting to answer the question “What does the text say?” Tell students that in this activity they will be answering the question “How does the author say it?” Together you will be looking at how the author organized the writing and what techniques she used to get readers to notice and understand things better. This is called <b>author’s craft</b>. Craft refers to the skills and techniques the author uses.</p> <p>Tell students that they will be rereading a piece of text to find the author’s skills and techniques. Give each student a copy of “The Japanese Red-Crowned Crane” and a highlighter. (See <b>Appendix 7a1</b>.) Do the first few prompts together, then as you see fit, have students highlight on their own. Have students share their work with a partner and then in class discussion with you explaining as necessary. (See <b>Appendix 7a5</b>.)</p> <p><b>How does the author say it?</b> <i>This narrative excerpt is an <b>informative/explanatory</b> organized by <b>description</b> with specific description (“snow white with black necks and tails and a patch of red skin on the crown.”) and information about habitat and food sources. The <b>source of the passage</b> is identified revealing that the reader should check other sources for accuracy as information in Wikipedia can be changed by each every visitor to the site. The author uses <b>figurative language—alliteration</b>, for example, “...most majestic....” The author also includes two color photographs with a caption as well as information from a Japanese legend. (Words in boldface refer to author’s craft, structure, and perspective.)</i></p> <p><b>Note:</b> The four questions and suggested answers for Close and Critical Reading for this passage are provided in <b>Appendix 7a6</b>.</p>
<p><b>Reading/ Speaking/ Listening</b> <b>RL.4.1-4, RL.4.5, SL.4.1a-d, SL.4.2, SL.4.6</b></p>	<p><b>Fluency:</b> Explain to students that tomorrow they will be reading a play based on Chapter 5. Remind students that in a play, they will have parts to read. Remind them that all who do something such as this, practice their parts even though they are reading from a script. There are six parts; you might assign students each a part, have them practice at home, and also have them practice in school with their group the next day. You may wish to give the narrator part to better readers, as the narrator keeps the play moving. See <b>Appendix 7b</b>, for an explanation of reader’s theatre, <b>Appendix 7c1-3</b> for the script, and <b>Appendix 7d</b> for a parent letter explaining the assignment and asking someone at home to practice with the student this evening.</p>



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**Lesson 8**

<p><b>Reading/ Speaking/ Listening</b> <b>RL.4.1-4, RL.4.5, SL.4.1a-d, SL.4.2, SL.4.6</b></p>	<p><b>Fluency:</b> Give students time to practice with their groups. Then give as many groups as possible a chance to perform the play. It would be wonderful for the students to have an audience such as the principal and/or others in the school who may be available. (See <b>Appendix 7c1-3.</b>)</p>
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**Lesson 9**

<p><b>Reading/ Speaking/ Listening</b> <b>RL.4.1-4, RL.4.5, RL.4.7, SL.4.1a-d, SL.4.2, SL.4.6</b></p>	<p><b>Fluency:</b> Debrief the play. Discuss with students how they felt about reading the play. Did they understand anything better because they were practicing it so many times? Did they understand a character better because they played his or her part?</p> <p>Point out that Reader’s Theater is an example of drama in which actors read lines (or have memorized lines) like in a TV drama or in the movies. Biographies like <i>Sadako and the Thousand Paper Cranes</i> are in paragraph form while drama is formatted in lines for each character and poetry is formatted in lines and stanzas often with rhythm and rhyme.</p>
<p><b>Reading/ Speaking/ Listening</b> <b>RL.4.1-4, RL.4.10, SL.4.1.a-d, SL.4.2, SL.3.3, L.4.4a, L.4.6</b></p>	<p>Many of the students should be able to read <b>Chapters 6, 7, and 8, pp. 40-59</b> independently. (See <b>Appendix 5a1.</b>) Some students may need to participate in guided reading (See <b>Appendix 5a2.</b>) Remind students of classroom norms. (See <b>Appendix 1c.</b>)</p> <p><b>Focus for Reading:</b> Have students think about times that they have been ill and didn’t have the energy to play, eat, or go to school. As they read, ask students to look for more examples of Sadako’s courage.</p> <p><b>Guided Reading</b> (See <b>Appendix 5a1.</b>) Students read softly to themselves as the teacher listens to individual students and prompts for comprehension as necessary. The teacher may ask something such as “Tell me about what you have read so far. Is everything making sense? If not, what can you do to help yourself? (<i>Repairing comprehension: slow down, reread, stop and think</i> (<i>Strategies That Work, Appendix 2c</i>).</p> <p>Bring both groups together to discuss <b>Focus for Reading</b> questions. Discuss Kenji’s bravery and then discuss examples of Sadako’s courage throughout the book:</p> <p>In Chapter 6, point out to students that on page 44, Sadako thinks about Kenji’s bravery, “She tried to imagine what it would be like to be ill and have no family. Kenji was brave, that’s all.”</p> <p>In Chapter 7, point out to students that on page 49, Sadako compares herself to a turtle to try to make her mother feel better. Sadako uses the same metaphor (figure of speech in which two unlike things are compared without the use of <i>like or as</i>) to get her friend to run faster (p. 16, first paragraph). Also point out the poem on page 51 and discuss its meaning.</p> <p>In Chapter 8, point out to students that Sadako gets well enough to go home for a visit, but she has to return to the hospital. Ask students to try to <i>visualize</i> the last family visit on pages 57-8.</p>

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**Lesson 10**

<p><b>Reading/ Speaking/ Listening</b>  <b>RL.4.1-4, RL.4.10, SL.4.1.a-d, SL.4.2, SL.3.3, L.4.4a, L.4.6</b></p>	<p>Finish and/or review the summary discussion of Chapters 6, 7, and 8. Ask students to focus their discussion on examples of Sadako’s courage throughout the book. Draw examples from students and record their examples. Examples should include the following. Remind students of classroom norms. (See <b>Appendix 1c.</b>)</p> <ul style="list-style-type: none"> <li>• She encourages Kenji to make paper cranes.</li> <li>• She encourages others by talking about what she will do <b>when</b> she gets well.</li> <li>• She never complains about taking her medicine.</li> <li>• She tries to eat the food her family makes for her.</li> <li>• Even though she is very weak, she tries on the kimono her mother has made for her.</li> <li>• She jokes about the candy wrapper her brother brings her to be made into a paper crane.</li> <li>• She is always trying to make others feel better even though she is weak and discouraged.</li> </ul> <p>This review will help students identify the examples of courage that they need to use as details to develop the answer to the focus question you will be modeling. Fully developing an answer or a piece of writing is often difficult for writers.</p>
<p><b>Reading/ Writing/ Listening/ Speaking</b>  <b>RL.4.1-3, W.4.2a-e, W.4.4, W.4.10, SL.4.1.a- d, W.4.2a-d, L.4.4a-c, L.4.6</b></p>	<p>For information about focus questions for comprehension see <b>Appendix 10a.</b> The teacher models answering <b>Focus Question #1</b> (See <b>Appendix 10b.</b>) as a <b>Think Aloud</b> (See <b>Appendix 2a.</b>) using the Focus Question/Answer Plan/Possible Answer Model. (See <b>Appendix 10a-c</b> for Focus Question explanation, Focus Question#1, and Focus Question Rubric.)</p> <p><b>Focus Question # 1</b></p> <p><b>Sadako continues to show her courage, even though she is not feeling well. How does she demonstrate this?</b></p> <p><b>Answer Plan–What to do:</b></p> <ol style="list-style-type: none"> <li>1. Restate the question.</li> <li>2. Tell the ways that Sadako shows her courage by saying or doing things to make others feel better.</li> <li>3. Make a connection in your own life about a time that you made an effort to help someone feel better or saw someone else make such an effort.</li> </ol> <p><b>Possible Answer:</b></p> <p>(1) Even though Sadako is not feeling well, she shows her courage in a number of ways. (2) Sadako encourages another leukemia victim, Kenji, to make paper cranes “so that a miracle can happen.” She makes a paper crane, using her prettiest paper, for Kenji, hoping it will bring him luck, since he has no family to visit him or help make paper cranes. She makes an attempt to eat her favorite foods brought to the hospital by her mother. Sadako jokes about the silver paper given to her by her brother to use for another paper crane. It is a chocolate</p>

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	<p>candy wrapper. She says that she “hope[s] the gods [like] chocolate.” Her family laughs at her joke. She never complains about her pain or taking medication. She brings hope to herself and others by making comments about what she will do when she feels better. She tries on the kimono that her mother has made. (3) I know about trying to make people feel better, because when my mom couldn't talk because of a stroke, I sang to her, and she tried to sing. That made her smile.</p> <p>Introduce students to the focus question scoring rubric (See <b>Appendix 10c.</b>) and share with students the traits of this possible answer that makes it a 3 point.</p>
<p><b>Writing/ Listening/ Speaking</b> <b>W.4.2a-e, W.4.4, W.4.9a, W.4.10, SL.4.1.a-d, L.4.6</b></p>	<p><b>Reflection/Quick Write:</b> Have students respond to the prompt(s) and/or question(s) below by writing in their notebooks. (See <b>Appendix 5c.</b>)</p> <ul style="list-style-type: none"><li>• <b>Write about what you learned about writing a good answer to a question from this lesson.</b></li></ul> <p>As time permits, have students share their writing.</p>

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**Lesson 11**

<p><b>Reading/ Speaking/ Listening</b> <b>RL.4.1-4, SL.4.1a-d, SL.4.2, SL.4.6</b></p>	<p>Teacher reads Chapter 9 aloud (pp.60-63). Remind students of classroom norms. (See <b>Appendix 1c.</b>)</p> <p><b>Focus for Listening:</b> You might introduce Chapter 9 by saying something such as “The title of this chapter is ‘Racing with the Wind.’ After hearing the end of the story, make a connection between the chapter title and Sadako.”</p> <p>Possible responses—Sadako likes to run, and just before she dies she feels free, as if the paper cranes are flying out the window. When a runner runs a race, it is very difficult to run against the wind, just as it is difficult for Sadako to give up and die.</p>
<p><b>Reading/ Speaking/ Listening</b> <b>RL.4.1-4, SL.4.1a-d, SL.4.2, SL.4.6</b></p>	<p>If you feel it is necessary, reread the chapter below. Then have students practice reading it aloud in small groups. Finally, do a whole-class choral reading of the chapter. (See <b>Appendix 11a.</b>)</p> <p align="center"><b>Racing With the Wind</b></p> <p>As Sadako grew weaker, she thought more about death. Would she live on a heavenly mountain? Did it hurt to die? Or was it like falling asleep?</p> <p>If only I forget about it, Sadako thought. But it was like trying to stop the rain from falling. As soon as she concentrated on something else, death crept back into her mind.</p> <p>Toward the middle of October, Sadako lost track of days and nights. Once, when she was awake, she saw her mother crying. “Don’t cry,” she begged. “Please don’t cry.”</p> <p>Sadako wanted to say more, but her mouth and tongue wouldn’t move. A tear slid down her cheek. She had brought her mother so much grief. And all Sadako could do now was make paper cranes and hope for a miracle.</p> <p>She fumbled with a piece of paper. Her fingers were too clumsy to fold it. Quickly, quickly, Sadako tried with all her strength to fold the paper before she was swept into darkness.</p> <p>It might have been minutes or hours later that Dr. Numata came in and felt Sadako’s forehead. He gently took the paper out of her hands. She barely heard him say, “It’s time to rest. You can make more birds tomorrow.”</p> <p>Sadako gave a faint nod. Tomorrow...tomorrow seemed such a long, long way off. The next time she awoke, the family was there. Sadako smiled at them. She was part of that warm, loving circle where she would always be. Nothing could change that.</p> <p>Already lights were dancing behind her eyes. Sadako slid a thin, trembling hand over to touch the golden crane. Life was slipping away from her, but the crane made Sadako feel stronger inside.</p> <p>She looked at her flock hanging from the ceiling. As she watched, a light autumn</p>

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breeze made the birds rustle and sway. They seemed to be alive and flying out through the open window. How beautiful and free they were! Sadako sighed and closed her eyes. She never woke up.

**Buzz Group or Turn and Talk:** (See **Appendix 11b** for directions.)

After reading, gather students into small groups to share understandings from *Sadako* and to make personal connections.

Possible Discussion Questions:

1. Why do you think the author used the title "Racing With the Wind" for the last chapter?
2. What does the author want the reader to think?
3. How can you use this information about Sadako in your own life?

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**Lesson 12**

<p><b>Reading/ Speaking/ Listening</b> RL.4.1-4, SL.4.1a-d, SL.4.2, SL.4.6</p>	<p>Teacher reads the epilogue aloud (pp.64-68), reminding students that an epilogue is a closing section of a book giving further information. Remind students of classroom norms. (See <b>Appendix 1c</b>.)</p> <p><b>Focus for Listening:</b> What further information do we get from the epilogue?</p>
<p><b>Reading/ Speaking/ Listening</b> RL.4.1-4, SL.4.1a-d, SL.4.2, SL.4.6</p>	<p><b>Bringing it back to theme:</b> Revisit the <u>Sadako</u> character map, adding additional traits if needed. Lead students to the following traits, as well as their own: hopeful (continues to believe in luck), courageous (continues to fight the disease) and determined (continues to make paper cranes).</p> <p><b>Possible Discussion Question for Theme:</b></p> <ul style="list-style-type: none"> <li>• If you were Sadako's brother, sister, or other family member, what trait about her would you want to remember?</li> </ul>
<p><b>Reading/ Speaking/ Listening/ Writing</b> RL.4.1-4, RL.4.5, SL.4.1a-d, SL.4.2, SL.4.6, W.4.3a-e, W.4.10</p>	<p>Write group haiku and individual haiku about Sadako's character traits. (See <b>Appendix 12a</b> for student samples.)</p> <p><b>Materials:</b> Butcher paper, markers, large labels, writing journals</p> <p><b>Procedure:</b></p> <ol style="list-style-type: none"> <li>1. Tell students that they will spend some quiet time outdoors in preparation for a writing assignment.</li> <li>2. Place columns on butcher paper and label each column with the following: Sky, Air, Trees, Ground, Insect, Birds, etc.</li> <li>3. Have students walk around for about 15 minutes silently, concentrating on what they feel, hear, taste, smell. They may even touch things to examine them more closely.</li> <li>4. After 15 minutes, write down words about what they experienced under the appropriate category labeled on the butcher paper. Include sounds, smells, feelings, tastes, and tactile sensations.</li> <li>5. Return inside and tape word lists around the room.</li> <li>6. Explain "haiku" to students—a poem of 3 lines containing a total of 17 syllables; 5 on the first line, 7 on the second line, and 5 on the third line.</li> <li>7. Read to students some haiku written by children. Discuss what they notice.</li> <li>8. Model the writing of a haiku using word lists generated by children.</li> <li>9. Children can work with a partner or small group to write a haiku based on the word lists. Share.</li> <li>10. Have students review Sadako's character traits. List on chart paper.</li> <li>11. Have students individually write one or more haiku about Sadako using the character traits in their writing journal.</li> <li>12. Publish.</li> </ol>

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**Lessons 13 and 14**

<p><b>Speaking/ Listening/ Viewing/ Representing</b> <b>SL.4.1a-d, SL.4.2, RI.4.7, RI.4.10</b></p>	<p><b>Folding Paper Cranes:</b> Fold several paper cranes before teaching this activity to students. The directions found on pages 70 to 80 of <i>Sadako and the Thousand Paper Cranes</i> by Eleanor Coerr are complete and easy to follow, and some students may be able to make the paper crane by reading the directions and looking at the illustrations. To keep the class on the same page, make transparencies of the directions and display them on an overhead projector rather than allowing the students to read the directions from their copies of the book. Remind students of classroom norms. (See <b>Appendix 1c.</b>)</p> <p>Prior to teaching the activity, cut enough 6-inch perfect squares of paper for each student. Select paper that is thin but holds a crease, such as origami paper, pages from a magazine, or lightweight wrapping paper. Students may need a tool to help them sharply crease the folds. A pencil or the back of a spoon works well.</p> <p>On the day of the activity, explain to students that they will be learning how to fold a paper crane just like Sadako's. Folding paper cranes takes practice, so the first crane they fold may not look as perfect as the one on the cover of <i>Sadako and the Thousand Paper Cranes</i>. Also explain that the cranes made by the class can be submitted to the Children's Monument in Hiroshima's Peace Park if students fold at least one thousand paper cranes, or to the World Peace Project for Children. Directions for submitting cranes to the World Peace Project for Children are different from those for submitting cranes to the Children's Monument in Hiroshima.</p> <p>Distribute the paper and then display the overhead of page 70. Read the directions for step one aloud and then model how to fold the paper. Ask the students to fold their paper. Repeat this procedure for steps two and three. Walk around the room before displaying the overhead of page 71. Continue to read the directions aloud and to model how to make the folds, circling the room frequently as the students fold their cranes, until the cranes are complete.</p> <p>After the students have completed their paper cranes, ask them to write a peace message on each wing of the crane.</p> <p>Easier origami can be found in <i>Fun and Easy Origami</i>, by Deborah Schecter, 2002, Scholastic).</p> <p>To send a thousand cranes to the Children's Monument in Hiroshima's Peace Park, string them on garlands of 100 cranes each, and mail them to:</p> <p style="text-align: center;"><b>Office of the Mayor City of Hiroshima 6-34 Kokutaiji-Machi 1 Chome Naka-ku, Hiroshima 730 Japan</b></p> <p>Completed paper cranes can also be submitted to the World Peace Project for Children. An application is available online at <a href="http://www.sadako.org">http://www.sadako.org</a></p>
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**Lesson 15**

<p><b>Reading/ Speaking/ Listening</b> <b>RL.4.1-4, RL.4.10, SL.4.1.a-d, SL.4.2</b></p>	<p><b>Sadako Sasaki, Biographical Information: Strategies That Work</b> (See <b>Appendix 15a1-2.</b>) Remind students of classroom norms. (See <b>Appendix 1c.</b>)</p> <p>Review Strategies That Work by having students read “Sadako Sasaki, Biographical Information.” Use <b>Appendix 2c</b> to review Strategies That Work. Remind students that <i>Sadako and the Thousand Paper Cranes</i> is a biography that tells a true story. Allow students to refer to <b>Appendix 2c</b> as they complete <b>Appendix 15a1</b>. Have students share their responses, and use <b>Appendix 15a2</b> as a reference or a model for a Think Aloud. (See <b>Appendix 2a.</b>)</p>
<p><b>Reading/ Speaking/ Listening</b> <b>RI.4.1-4, RI.4.5, RI.4.8, RI.4.10, SL.4.1.a-d, SL.4.2, L.4.4a</b></p>	<p><b>NOTE:</b> There are obvious comparisons between <i>Sadako and the Thousand Paper Cranes</i> and 9/11, for example, both areas are called Ground Zero. Sadako’s leukemia can be traced back to her living near Ground Zero in Hiroshima. We thought carefully about the age and maturity level of fourth graders in choosing, adapting, and writing teaching plans for the remaining lessons in the unit. Please read through the remaining lessons carefully keeping your students and your community in mind before teaching these lessons. If you do decide not to use these lessons, it will be your responsibility to make sure that the lessons you substitute will cover all of the Common Core State Standards that are covered in the remaining lessons of this unit.</p> <p><b>Guided Highlighted Reading for “September 11, 2001”</b> (See <b>Appendix 15b1-7.</b>)</p> <p>To give students background on the events of September 11, 2001, do Guided Highlighted Reading for Vocabulary (a cloze passage is included for assessment or instruction) (See <b>Appendix 15b2-4.</b>). Also do GHR for Summary (See <b>Appendix 15b5.</b>) and Craft (See <b>Appendix 15b6.</b>) using the following passage. Let students know that author’s craft refers to what the author does to get the reader to think in a certain way. Point out to students that one important aspect of author’s craft is organization. In the passage below, the first paragraph is organized sequentially or chronologically (in order of time), while the second paragraph is organized mainly by cause and effect.</p> <p style="padding-left: 40px;">Ten years ago on September 11, a group of men took over two planes and flew them into the World Trade Center, a pair of skyscrapers in downtown Manhattan. (New York City) After several enormous explosions, both buildings collapsed, killing many people. On that same day, two additional planes were hijacked by the same group. One was flown into the Pentagon in Washington, DC, while the other crashed in a field in Pennsylvania killing all on board. Though it was never proven, that last plane was thought to be on its way to the White House or the Capitol.</p> <p style="padding-left: 40px;">In the days after 9/11, people in New York City came together to console and support each other during this difficult time. They set up impromptu memorials to remember the victims, including some that called for peace and no war. People from other parts of the country, including children and young people, sent cards and gifts, and some came to the city to help out. At the same time, some people were threatened and attacked because other people thought they looked like those</p>

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who were behind the attacks. Political leaders, including then President George W. Bush, cautioned that 9/11 should not be an excuse for discriminating against anybody. The site where the buildings came down has been known as Ground Zero ever since. It has become a place for people to go and honor and remember those who were killed that day.

The students have done a number of whole-group summaries; have them write summaries on their own or with a partner. Use the suggested summary that follows as a check for students after they have completed and shared their own summaries.

**Possible Summary:**

*On September 11, 2001, two planes were taken over and flown into the World Trade Center in New York City. Two other planes that may have been headed for the White House or the Capitol were flown into the Pentagon in Washington, D.C. and a field in Pennsylvania. After this, many people in New York City came together to comfort and help each other. Other people chose to threaten and attack other people just because they looked like those who had taken over the planes. Now people go to Ground Zero to remember 9/11.*

**Guided Highlighted for Author’s Craft:** Remind students that in a previous lesson they did highlighting to answer the question “What does the text say?” Tell students that in this activity they will be answering the question “How does the author say it?” Together you will be looking at how the author organized the writing and what techniques she used to get readers to notice and understand things better. This is called **author’s craft**. Craft refers to the skills and techniques the author uses. (See **Appendix 15b6**.)

Tell students that they will be rereading a piece of text to find the author’s skills and techniques. Give each student a copy of “September 11, 2001” and a highlighter. (See **Appendix 15b1**.) Do the first few prompts together, then as you see fit, have students highlight on their own. Have students share their work with a partner and then in class discussion with you explaining as necessary.

**How does the author say it?** *This passage is **informative/explanatory** organized by **time order** (paragraph #1) and **cause and effect** (paragraph #2). The author uses two introductory phrases to indicate time such as “In the days after 9/11. . .” and “At the same time. . .,” and one introductory phrase to point out a difference of opinion “Though it was never proven. . .” The author also capitalized Ground Zero to emphasize its importance. (Words in boldface refer to author’s craft, structure, and perspective.)*

**Note:** The four questions and suggested answers for Close and Critical Reading for this passage are provided in **Appendix 15b7**.

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<p><b>Reading/ Speaking/ Listening</b> <b>RI.4.1-4, RI.4.5, RI.4.7, RI.4.9, RI.4.10, SL.4.1.a- d, SL.4.2, L.4.4a</b></p>	<p><b>Guided Highlighted Reading for 9/11 Lansing Memorial GHR</b></p> <p>To give students background on the Lansing 9/11 Memorial, do Guided Highlighted Reading for Summary using the following passage. (See <b>Appendix 15c1-2.</b>)</p> <p style="padding-left: 40px;">It was designed and built in one month. On its main face is the City of Lansing Seal, followed by a commemorative inscription. On the remaining sides, each has the state seal of one of the three states that were part of the attack. The state trees of those three states—a flowering dogwood, eastern hemlock, and sugar maple--are positioned on the edge of the memorial on the side of their respective state seal (Virginia, Pennsylvania, and New York). The steel is 10 feet high. Lansing was the 137th of 150 cities to get the steel.</p> <p>The students have done a number of whole-group summaries; have them write summaries on their own. Use the suggested summary that follows as a check for students after they have completed and shared their own summaries.</p> <p><b>Possible Summary:</b> <i>The 10-foot tall Lansing 9/11 Memorial was dedicated in 2002. It had taken just one month to design and build. It commemorates or honors people of the three states of Virginia, Pennsylvania, and New York. Lansing was one of 150 cities to receive steel from Ground Zero.</i></p>
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**Lesson 16**

<p><b>Reading/ Speaking/ Listening</b> <b>RI.4.1-4, RI.4.5, RI.4.6, RI.4.8, RI.4.9, RI.4.10, SL.4.1.a-d, SL.4.2, L.4.4a</b></p>	<p><b>9/11 Firefighters Photograph Viewing</b> (See <b>Appendix 16.</b>) Remind students of classroom norms. (See <b>Appendix 1c.</b>)</p> <p><b>Key Questions/Issues Addressed</b></p> <ul style="list-style-type: none"><li>• How can photographs tell a story?</li><li>• What gives a photograph meaning and/or impact?</li><li>• How do photographs affect our emotions?</li><li>• What stories does this 9/11 photograph tell?</li></ul> <p><b>Background:</b></p> <p><i>Out of the 1200 pictures photographer Ron Agam took at Ground Zero in New York City on 9/11/2001, he was most affected by this picture of these two firefighters. Lenny Terrell had just emerged from a cloud of dust “like an angel.” Lenny went to fellow firefighter, Leon Maraskaj, and they embraced. The photographer thought to himself, “This is what America is all about—the courage and this feeling of pride and brotherhood.” <a href="http://www.ronagam.com">http://www.ronagam.com</a></i></p> <p><b>Procedure:</b></p> <ol style="list-style-type: none"><li>1. Ask students to define a photograph. Explain why photographs are important.<ul style="list-style-type: none"><li>• Possible responses include the following: they provide information, they document history, and they are a form of memoir or narrative.</li></ul></li><li>2. Ask students to describe the utility of photographs.<ul style="list-style-type: none"><li>• Possible responses include the following: stir up emotions; remember an event; provide artistic expression; use as a tool for advertising and marketing.</li></ul></li><li>3. Display a photograph of the 9/11 firefighters and conduct a class discussion of its subject matter, composition, artist’s purpose, mood, and the story it might tell. Ask students, “How does this photograph make you feel?”</li><li>4. Have a chart tablet sheet prepared with three columns. Column one is labeled <i>pre-photo</i>, column two is labeled <i>photo</i>, and column three is labeled <i>post-photo</i>.</li><li>5. Tell students to think of this photograph as the middle of a story, perhaps the turning point. Ask, “What may have happened immediately before this was taken? Cite clues in the photograph that helped you make this inference.” Chart student answers in column one.</li></ol>
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	<p>6. Ask: What may have happened after this photo was taken? Cite clues in the photograph that led to you make this prediction. Chart student responses in column three. The teacher will encourage students not to duplicate answers, challenging them to create varying scenarios surrounding the circumstances of the photo.</p>
<p><b>Reading/ Writing/ Listening/ Speaking</b> <b>RI.4.1-4, RI.4.6, RI.4.7, RI.4.9, RI.4.10, W.4.2a-e, W.4.4, W.4.9b, W.4.10, SL.4.1.a-d</b></p>	<p><b>Reflection/Quick Write:</b> Have students respond to the prompt(s) and/or question(s) below by writing in their notebooks. (See <b>Appendix 5c.</b>)</p> <p>Instruct students to focus on the photograph. Ask students to think of a caption, phrase or title that would somehow reflect the message of the photograph. Encourage students to put themselves in the photograph. What might they be thinking?</p> <ul style="list-style-type: none"><li>• <b>Write a caption, phrase or title that would tell the message of the photograph.</b></li></ul> <p>7. Have students share their responses and record their responses in the appropriate column of the chart.</p> <p>8. Finally, discuss together how the two passages and this photograph handle the topic of 9/11 similarly or differently. (comparison/contrast)</p>

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**Lesson 17**

<p><b>Reading/ Writing/ Listening/ Speaking</b>  <b>RI.4.1-4, RI.4.7, RI.4.9, RI.4.10, W.4.2a-e, W.4.9b, W.4.10, SL.4.1.a-d, L.4.6</b></p>	<p><b>9/11 Memorial Video Guided Highlighted Viewing</b>  <a href="http://www.911memorial.org/animations">http://www.911memorial.org/animations</a> Remind students of classroom norms. (See Appendix 1c.)</p> <p><b>Set-Up:</b> <i>9/11 Memorial Animations</i> is a 1:34-minute video aerial photography video of the 9/11 Memorial that was dedicated on September 11, 2011. The video gives viewers a “bird’s eye” view of the memorial. To view the video, go to <a href="http://www.911memorial.org/animations">http://www.911memorial.org/animations</a> and click on the animation titled 9/11 Memorial (1:34). Immediately place your cursor in the bottom right and click on the arrows for full-screen viewing. There is no sound.</p> <p>Students have been given background in “September 11, 2011” Guided Highlighted Reading. If you wish to give additional background, look over <b>Appendix 17a1-2</b> to see if you feel it would be appropriate to go into depth using that lesson.</p> <p><b>Possible Summary of Video with Notes on Craft:</b></p> <p><i>First, we see black, and then we realize that it is water with boats and bridges to what appears to be an island. The sky is blue with puffy clouds. The video zooms in on a city that looks like New York City, showing many different shaped skyscrapers. Then the camera zooms out and then in again on two tree-lined square pools with a building between them; each pool contains another square pool. Again, the camera zooms out and then in again to reveal that each pool consists of three pools, one within the other, with waterfalls on all four sides of each of the three pools. The pools must be large, as the people walking around the pool look very small. Finally, the camera pans over the building in the middle to zoom even closer in on what seems to be names around the outside of the pool.</i></p> <p><b>Guided Highlighted Viewing (See Appendix 17b1-5.)</b></p> <p><b>DIRECTIONS:</b> Have students watch the 9/11 Memorial Video. (1:34 minutes long) Then provide them with student copies of the GHV for summary and have them read the prompts. Finally, have students watch the video a number of times again, filling in the blanks on the GHV summary sheet.</p> <p>Repeat the process for the Craft Guided Highlighted Viewing</p> <p><b>Note:</b> The four questions and suggested answers for Close and Critical Reading for this passage are provided in <b>Appendix 17b5</b>.</p>
<p><b>Reading/ Writing/ Listening/ Speaking</b>  <b>RI.4.1-4, RI.4.7, RI.4.9, RI.4.10,</b></p>	<p><b>Sadako Memorial Photographs Guided Highlighted Viewing</b></p> <p><b>Set-Up:</b> There are three photographs of the Sadako Sasaki Memorial in the Peace Park in Hiroshima, Japan.</p> <p>Students have been given background in the Sadako Sasaki Biographical Information</p>

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**W.4.2a-e,  
W.4.9b, W.4.10,  
SL.4.1.a-d, L.4.6**

Strategies That Work. If you wish to give additional background, use the following:

Sadako Sasaki was two years old when she was exposed to the radiation of the atomic bomb. She grew up normally, then developed leukemia and died at the age of 12. Before dying she folded 644 paper cranes, thinking that this would make her heal. Her friends folded 356 more to make 1,000. Moved by her death, the local authorities of Hiroshima set up a monument to commemorate all children who died as a consequence of the atomic bomb explosion. School classes in Japan regularly visit the monument and deposit chains of paper cranes at the site.

Or refer to the following website:

[http://www.pcf.city.hiroshima.jp/virtual/VirtualMuseum\\_e/exhibit\\_e/exh0107\\_e/exh01073\\_e.html](http://www.pcf.city.hiroshima.jp/virtual/VirtualMuseum_e/exhibit_e/exh0107_e/exh01073_e.html)

**Suggested Summary of Photographs:**

<http://www.molon.de/galleries/Japan/Hiroshima/Peace/img.php?pic=11> *The first photograph is of the dome with the statue of Sadako at the top. Sadako has her arms raised, and she is holding an outline of a paper crane. Around the base of the dome are nine glass or plastic and metal containers, each containing pictures on the front and colorful strings of paper cranes in the back. There are trees in back of the statue. A few of the trees are turning, so it might be fall.*

<http://www.molon.de/galleries/Japan/Hiroshima/Peace/img.php?pic=15> *The second photograph is a close-up of the Sadako statue. The viewer can see Sadako and the replica of the paper crane more clearly. Sadako is stretching out her arms to hold the metal outline of the crane. It seems as though she has a determined look on her face. The sky is blue with clouds.*

<http://www.molon.de/galleries/Japan/Hiroshima/Peace/img.php?pic=19> *The third photograph is a close-up of display boxes with strings of what seem to be paper cranes and peace posters that look as though they are made with paper cranes. The posters are in English and in Japanese. The viewer can judge by the size of the man in relationship to the display boxes in the photo that they could be five to six feet tall.*

**Guided Highlighted Viewing (See Appendix 17c1-2.)**

**DIRECTIONS:** Have students view the three photographs of the Sadako Peace Park Memorial. Then provide them with student copies of the GHV for summary and have them read the prompts. Finally, have students view the photographs a number of times again, filling in the blanks on the GHV Summary sheet.

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**Lesson 18**

<p><b>Viewing/ Writing/ Listening/ Speaking</b>  <b>RI.4.1-3, RI.4.7, RI.4.8, RI.4.9, RI.4.10, W.4.2a-e, W.4.4, W.4.9a, W.4.10, SL.4.1.a-d, L.4.6</b></p>	<p>Students will now write descriptions of the <b>9/11 Memorial:</b></p> <ul style="list-style-type: none"> <li>• <a href="http://www.911memorial.org/animations">http://www.911memorial.org/animations</a></li> </ul> <p><b>and the Sadako Memorial Photographs:</b></p> <ul style="list-style-type: none"> <li>• <a href="http://www.molon.de/galleries/Japan/Hiroshima/Peace/img.php?pic=11">http://www.molon.de/galleries/Japan/Hiroshima/Peace/img.php?pic=11</a> dome with statue of Sadako</li> <li>• <a href="http://www.molon.de/galleries/Japan/Hiroshima/Peace/img.php?pic=15">http://www.molon.de/galleries/Japan/Hiroshima/Peace/img.php?pic=15</a> close-up of statue</li> <li>• <a href="http://www.molon.de/galleries/Japan/Hiroshima/Peace/img.php?pic=19">http://www.molon.de/galleries/Japan/Hiroshima/Peace/img.php?pic=19</a> close-up of display boxes with strings of paper cranes and peace posters made with paper cranes.</li> </ul> <p>They will use the information from viewing the video and the photographs, as well as the information from completing the Guided Highlighted Viewing activities.</p> <p>They will need instruction in writing description as an organization for informational/explanatory writing:</p> <ul style="list-style-type: none"> <li>• This text structure or organization is used to describe the attributes and features of facts, ideas, steps, characteristics, people, places, or items. Usually, the main topic is introduced and then attributes or characteristics follow. The focus may include the senses.</li> <li>• The descriptive essay is a genre of essay that asks the student to describe an object, person, place, experience, emotion, situation, etc. This genre encourages the student’s ability to create a written account of a particular experience. The goal of description is to paint an image that is vivid in the mind of the reader.</li> </ul> <p>Try <i>using the following steps</i>:</p> <ul style="list-style-type: none"> <li>○ Take time to brainstorm.</li> <li>○ Use clear language.</li> <li>○ Choose vivid words—vivid verbs, nouns, and adjectives.</li> <li>○ Use your senses: see, hear, smell, taste, touch.</li> <li>○ Tell your readers what you are thinking.</li> <li>○ Leave the reader with a clear picture.</li> <li>○ Make sure your writing is well organized.</li> </ul> <p><i>Adapted from <a href="http://owl.english.purdue.edu/owl/resource/685/03">http://owl.english.purdue.edu/owl/resource/685/03</a>.</i></p>
<p><b>Viewing/ Writing/ Listening/ Speaking</b>  <b>RI.4.1-3, RI.4.7, RI.4.8, RI.4.9, RI.4.10, W.4.2a- e, W.4.4, W.4.9b, W.4.10, SL.4.1.a- d, L.4.6</b></p>	<p><b>DIRECTIONS</b> (See <b>Appendix 18a1-2.</b>) Encourage students to use the Writing Plan in <b>Appendix 18a2.</b></p> <p align="center"><b>Explanatory Writing Organized by Description and Comparison and Contrast</b></p> <p>Explanatory writing answers questions about what and how. The aim of description is to make the reader “see” what the writer is describing.</p> <p><i>You have viewed a video of the 9/11 Memorial in New York City and viewed pictures of the Sadako Sasaki Memorial in Peace Park in Japan. You will now describe both</i></p>



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memorials so that your readers will be able to “see” what you saw.

**Writing Prompt**

Describe both the 9/11 Memorial in New York City and the Sadako Sasaki Memorial in Peace Park in Japan.

**Think about the following as you plan, write, and revise:**

- Introduce your piece by giving a brief description of each of the memorials—9/11 and Sadako.
- What details will you give to describe the memorials?
- What details will you give to describe each memorial so your reader will be able to see what you saw?
- How will you end your writing to tie everything together?

**Use the checklist that follows to help you in plan, write, and revise your response.**

1. **Have I clearly introduced my topic?**
2. **Have I organized my information using description?**
3. **Have I used details and examples to develop my topic?**
4. **Have I used words specific to my topic to help my reader understand?**
5. **Have I written a clear and interesting conclusion?**
6. **Have I checked my spelling, grammar, and handwriting to make sure my readers will be able to understand my writing?**

Use the back of this page for writing down and organizing your ideas.

**Remember the steps in the writing process: (See Appendix 18b.)**

W.4.2a-b, W.4.4

**Brainstorming:** Brainstorming is thinking about the topic or theme of the writing.

Brainstorming is asking questions such as:

- What details will I give to describe each memorial so my reader will be able to see what I saw?
- How should I organize my writing? I should use description as my main organizer. I will need one paragraph for my introduction, at least one paragraph to describe each of the memorials, and one concluding paragraph.

W.4.2a, b, e,  
W.4.4

**Drafting:** Drafting is getting ideas down on paper, trying to organize as the writer is drafting. Drafting is asking questions such as:

- How will I start my writing to get my reader to want to read it?
- What details and examples should I write to help my reader “see” what I saw?
- How shall I end my writing?

W.4.2a-e, W.4.4

**Revising:** Revising, the real work of writing, begins when the writer makes sure that the writing has everything it should have, that it will appeal to the reader (audience) and tell or prove what it is supposed to (accomplish the purpose). Revising is asking

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W.4.1a-e, W.4.4,  
W.4.5, L.4.1a-g,  
L.4.2a-d, L.4.3a

questions such as:

- Will my reader (audience) know what my point (purpose) is?
- Is my point or central idea clear and connected to the theme or topic?
- Have I given important and relevant details or examples to support my description?
- Is my writing well-organized with a beginning that makes my audience want to read on, a middle that helps my reader “see” my description, and an end that satisfies my audience?
- Have I used interesting words and a variety of sentence lengths and types to engage my reader?

**Proofreading and Editing:** Proofreading and editing mean making sure that the audience can read and understand the words and the point. Proofreading and editing involve asking questions such as:

- Have I checked and corrected my spelling, punctuation, and capitalization to help my audience understand what I have written?
- Have I read my work to a friend or myself to make sure it sounds good?
- Have I looked my writing over to make sure that it is neat and it invites my audience to read it?

**NOTE:** Before students begin planning, review the 4-point column of the 4<sup>th</sup> Grade 5-point Informational/Explanatory Rubric. (See **Appendix 2g1-3.**) Explain to students that the 4-point describes writing that meets the standard—that is **good** writing. Point out and explain to students that the rubric shows them the parts of writing they should concentrate on: **introduction, organization, development, linking ideas with words** (transitions), **word choice** (precise language and domain-specific vocabulary), and **conclusion.**

Give students the opportunity to brainstorm, jot down ideas, and begin writing. They will be completing their writing during Lesson 19.

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**Lesson 19**

<p><b>Writing</b>  <b>W.4.2a-e, W.4.4, W.4.5, SL.4.1.a-d, L.4.1a-e, L.4.2a-e, L.4.3a, L4.4a-c, L.4.6</b></p>	<p>Students will have the opportunity to write to the descriptive Informative/Explanatory prompt introduced in Lesson 18 using the prompt with ideas and checklist (See <b>Appendix 18a-b.</b>), their own brainstorming notes, and the rubric (See <b>Appendix 2g1-3</b>). Review this information with them and remind them that in this kind of writing they are to describe, give information, and explain, <b>not</b> tell a story.</p>
<p><b>Writing</b>  <b>W.4.2a-e, W.4.4, W.4.5, SL.4.1.a-d, L.4.1a-e, L.4.2a-e, L.4.3a, L4.4a-c, L.4.6</b></p>	<p>Give students the opportunity to peer-edit their writing with a partner. Set this activity up by briefly modeling with a student, a procedure for peer-editing: (See <b>Appendix 19a.</b>)</p> <p>Remind students of classroom norms. (See <b>Appendix 1c.</b>)</p> <p><b>Modeling:</b> Have a student read aloud his/her draft, and then model posing the questions below and answering them with the student. Then tell students that the other student would read his/her writing aloud and the process would repeat. Give students the opportunity to peer edit in partners for the remainder of the time. Tell them they may have more time in the next session.</p> <p>Each partner will read aloud his/her draft to the other, who will listen, carefully thinking of the following questions:</p> <p><b>Peer Editing Questions</b></p> <ul style="list-style-type: none"> <li>• Is the central idea or point of the writing clear?</li> <li>• Is the central idea or point supported by important and relevant evidence, visual details, and examples?</li> <li>• Does the writing begin with an engaging lead, continue with a middle that supports and develops the point, and an end that summarizes this point?</li> <li>• Does the writer use linking words, precise, descriptive words, domain specific vocabulary, and different sentence lengths and types?</li> <li>• Has the writer checked his/her spelling, grammar, and handwriting to make sure readers will be able to understand the writing?</li> <li>• What do I, as the listener, think is good about the writing?</li> <li>• Do I have any questions and/or suggestions for the writer?</li> </ul> <p>Students who have successfully finished peer-editing, should make revision changes to drafts and edit and proofread. Have students use the rubric (See <b>Appendix 2g1-2.</b>) and the checklist and plan. (See <b>Appendix 18a1-2.</b>)</p>

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**Lesson 20**

<p><b>Reading/ Writing/ Listening/ Speaking</b>  <b>RI.4.1-4, RI.4.10, W.4.2a-e, W.4.4, W.4.9b, W.4.10, SL.4.1.a-d</b></p>	<p><b>Bringing it back to theme:</b> Remind students that they wrote about a courageous person they know or know about, they read about Sadako’s courage in dealing with her disease, and they viewed and read a little about two courageous firefighters trying to rescue people on 9/11.</p> <p><b>Reflection/Quick Write:</b> Have students respond to the prompt(s) and/or question(s) below by writing in their notebooks. (See <b>Appendix 5c.</b>)</p> <ul style="list-style-type: none"> <li>• <b>How is courage either alike or different as shown in Sadako, the firefighters, and the person you wrote about?</b></li> </ul> <p>Have students share what they have written. Record their comparisons and contrasts and discuss them to come to a better understanding of courage.</p> <p>Ask students to think of their own definition of courage. Ask them how their ideas have changed because of what they have read, listened to, and viewed during this unit.</p> <p>Have them do a final reflection on their own definition of courage: (See <b>Appendix 20.</b>)</p> <ul style="list-style-type: none"> <li>• <b>Write your own definition of courage. Explain how your ideas about courage have changed because of what you have read, listened to, and viewed during this unit. Use examples from the unit and from your life as evidence to support your definition of courage.</b></li> </ul> <p align="center"><b>OR</b></p> <ul style="list-style-type: none"> <li>• <b>You may choose one of the definitions below and explain why it describes your feelings about courage. Explain how your ideas about courage have changed because of what you have read, listened to, and viewed during this unit. Use examples from the unit and from your life as evidence to support your definition of courage.</b> <ul style="list-style-type: none"> <li>○ Courage is not the absence of fear, but rather the judgment that something else is more important than fear. –Ambrose Redmoon</li> <li>○ Courage is not living without fear. Courage is being scared to death and doing the right thing anyway. –Chae Richardson</li> <li>○ True courage is keeping everything together when everyone expects you to fall apart. –Unknown</li> </ul> </li> </ul>
<p><b>Reading/ Writing/ Listening/ Speaking</b>  <b>RI.4.1-4, RI.4.10, W.4.2a-e, W.4.4, W.4.9b, W.4.10, SL.4.1.a-d</b></p>	<p><b>Writing option that could be used instead of the activity above:</b>  <b>Compare and contrast at least two of the three memorial sites on the basis of:</b></p> <ul style="list-style-type: none"> <li>• <b>Physical description:</b> What does each site look like and where is it located?</li> <li>• <b>Purpose:</b> Why was each site constructed?</li> <li>• <b>Comparison/Contrast:</b> How is each site alike and different from the other site(s)?</li> </ul>

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Lesson 21

<p><b>Reading/ Writing/ Listening/ Speaking/ Viewing</b> <b>RI.4.1-4, RI.4.6, RI.4.7, RI.4.9, RI.5.10, W.4.2a-e, W.4.4, W.4.5, W.4.6, W.4.7, W.4.8, W.4.9b,SL.4.1.a- d, L.4.3a, L4.4a-c, L.4.6</b></p>	<p style="text-align: center;"><b>Research Extension</b></p> <p><b>Research:</b> (See <b>Appendix 21a-b.</b>)</p> <p>By the end of this unit, students will still be wondering about many ideas brought up by <i>Sadako and the Thousand Paper Cranes</i>. You may wish to use the following plan to allow them the opportunity to research one of those questions, “Since <i>Sadako and the Thousand Paper Cranes</i> is a biography, how closely does the book mirror her real life?” Remind students of classroom norms. (See <b>Appendix 1c.</b>)</p> <p><b>Researching Sadako Sasaki’s Life</b></p> <p>You may choose to have students organize their research using the I-Search procedure that follows:</p> <p>Using a modified “I Search” activity, students will complete the following over the course of three days.</p> <p><b>Focus for Research:</b> Inform students that they will (1) become an “expert” on their topic, and (2) present their research results to the class.</p> <p><b>Phase I:</b></p> <ul style="list-style-type: none"><li>• <i>Have students discuss what knowledge, experience, or background they already have about their chosen topic or question before doing research.</i> (They have read the book and the background pieces in the unit.)</li><li>• Using <b>Appendix</b> (See <b>Appendix 21a.</b>), have students complete a Quick Write activity.<ul style="list-style-type: none"><li>○ During the Quick Write, students write for 2-3 minutes on what they know about a topic. In this case, students do have extensive prior knowledge.</li></ul></li><li>• Using <b>Appendix 21a</b>, students formulate 3-5 of their own research questions on their topic that will help them answer their main research question “Since <i>Sadako and the Thousand Paper Cranes</i> is a biography, how closely does the book mirror her real life?” Model for students what a “good” research question would sound like. For example:<ul style="list-style-type: none"><li>○ What specific information can I get from researching Sadako’s real life?</li><li>○ How can I use this information to compare and contrast with what I have learned about her from the book?</li><li>○ Can I find out information about hoe Sadako felt about her challenge? How will I use that in my comparison?</li></ul></li></ul> <p>Students refer to their Quick Write to continue the “I-Search” activity.</p> <p><b>Phase II:</b></p> <ul style="list-style-type: none"><li>• Students will develop a search plan that identifies how they will gather information (reading books, magazines, reference materials, the Internet).</li></ul>
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	<ul style="list-style-type: none"><li>• Students will continue using <b>Appendix 21a</b> and write an “I-Plan” statement. Model for students what an “I-Plan” statement might sound like:<ul style="list-style-type: none"><li>○ I plan to search the Internet for information on Sadako Sasaki’s life..</li></ul></li></ul> <p><b>Phase III:</b></p> <ul style="list-style-type: none"><li>• Students follow their search plan to gather information on their topic and decide how to visually represent the topic.</li><li>• Using the template found in <b>Appendix 21b</b>, students record information as they research their topic.</li></ul> <p><b>Phase IV:</b></p> <ul style="list-style-type: none"><li>• Students will draft, revise, edit and publish a short I-Search report that includes the information that they gathered.</li><li>• This information becomes the foundation for an oral presentation to share new knowledge.</li></ul>
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